



PRISM

*"Common ground
for musicians
and ministers,
for scholars
and practitioners."*

YALE INSTITUTE OF SACRED MUSIC

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YALE UNIVERSITY

The State of the Institute

What I Have Learned: Ten Years as Director of the Yale Institute of Sacred Music

Part II: Comments on the Institute and Sacred Music

Margot E. Fassler

For Hire: Facile and well-trained keyboardist, with a gift for writing for the solo voice and an ability to improvise within and compose for a variety of vocal and instrumental ensembles, seeks position as director of operatic productions in a major city.



J. S. Bach

If there had been "position sought" ads on the internet in the early eighteenth century, Johann Sebastian Bach might have written something like the above, at certain times of his life, using his own language and idioms. Often viewed today as the quintessential church musician, he also wrote reams of music for the court, and, on at least one occasion, sought a job in secular music as his ticket to get out of Leipzig and his

position at the Thomaskirche. Even when holding this job, he wrote not only for the church, but also for the *collegium musicum*, the local "band" for students and townspeople, and was personally invested in its success. It is not possible to back him into a small corner of creativity or claim for him a single kind of repertory. Bach was ready for the world at large, and had every intention of making music for court, church, chapel, and stage. He was a master in all aspects of the trade, yet it is possible to speculate that he would not be accepted into some modern church music programs, especially if he were honest about his ambitions to go wherever his talents led him and his hope of devoting himself to much more than religious music.

One place, though, I am sure would have welcomed him with open arms, and that is the Yale Institute of Sacred Music, working in partnership with the Yale School of Music. Here he could have worked on harpsichords as well as organs, and studied with the best biblical scholars and theologians if he wished.

Charles Ives can also serve as an example of the kind of person embodying the manifold mission of the Institute, helping explain why our program is unique; we assume Ives would have wanted a far different curriculum from that chosen by Bach, and he could have designed that here because our curriculum is open, making room for the many kinds of students who

come to us. His Unitarian views of music draw soul from the common and the refined, the simple and the complex, the secular and the sacred, all with Whitmanesque zeal. Perhaps Ives would have wanted to work with Tom Duffy and the band, writing pieces for his "Seussophone" (a traditional Sousaphone with all of its tubing straightened out and extended straight up to a height of 12 feet, which actually plays), organ, and choir. Imagine Ives as an alum with a guest rant for *PRISM*. His interlocutor would ask what he was up to: "Excuse me, Mr. Ives, but what is your focus? Your music is a hodgepodge of fiddle melodies and hymn tunes! What are you trying to do?" Ives has answers for such questions, and not only in his music, but in his crabby letters and memos filled with anguished outbursts, some merely a result of temperament, but others genuine outcries against stultification in art and culture. Yale alum Charles Ives would have made a great ISMer. And unlike Bach, he would have ended up commuting to Hartford to sell insurance, using his theological and musical understandings to engage what is commonly known as The Real World. He wouldn't be the last.



Charles Ives, 1898, graduation photograph, Yale University MSS 14, The Charles Ives Papers in the Irving S. Gilmore Music Library of Yale University

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THE STATE OF THE INSTITUTE *continued from page 1*

The work I have done in music as the director of the Institute has two sides, one in *Music at Yale*, writ large, as the subject always is around this “the most singing of all campuses,” and the other in music as a discipline in theological education, a complex subject that could easily have an essay all its own. Bach and Ives represent, in their very different ways, catalysts for a learning process to bridge the seeming gulf between the professional schools of Music and Divinity.

The Institute is uniquely positioned to offer “common ground for musicians and ministers, for scholars and practitioners.” There are in this country several programs specifically geared for church music. Ours is a broader mission. We do not center upon the needs of a particular denomination and its religious culture. We are not partners with a denominational seminary. We are partners with a broadly ecumenical Divinity School, with ready openness to interfaith collaboration; we are partners with a great conservatory, the Yale School of Music; and we live within the borders of a major research university. We were also founded to be interdisciplinary and inclusive, in the spirit of the Dickinsons of the School of Sacred Music at Union Seminary in New York City. The sacred music we study is both of and for the church, and of and for the world; and our faculty comprises both performers and scholars: as we make music, therefore, we also think a good deal about the making and its history and theology. “Sacred Music” rather than “Church Music” was the name the donors wisely chose for the Institute. This is not because liturgical music for the churches and synagogues did not matter to them. Of course it did, and of course it does to us here. We are dedicated not only to various repertoires as they unfold in their liturgical and architectural contexts, but also to how they work within textual communities bound by particular biblical translations and preaching styles. But who would ever say that these liturgical things are contained only within the walls of churches and synagogues? Musical practices come out from the sanctuary into the worlds of social action, of film and theater, into the concert halls, into the classrooms, into conferences, textbooks, papers, discussions, and then, of course, back they go into the world of worship, often transformed from what they were before. In the sonic blendings of Charles Ives there is a sacred world and a secular world, and both belong to a higher understanding of what it means to be human. Institute and School of Music professor Markus Rathey is now writing a book about the uses of sacred melodies in the nineteenth-century symphonic repertoire and teaching a course about this same topic. The musicians accepted into and trained in the Institute are organists, singers,

and choral conductors, with the occasional composer mixed in. But their interests and professional goals are as broad as the skies. Whereas all are studying repertoires of sacred music, all know other kinds of playing and singing as well, and many are headed not only for work in churches and synagogues, but also toward the concert stage and the academy. Wherever Institute music students may seek their careers, they take a well-grounded understanding of sacred music with them through the teaching of professors who care about how religion and music relate, yet who also have other interests besides these, in both the sacred and the secular realms.

All Institute students studying for music degrees are also students in the Yale School of Music, from which they will receive those degrees. The Institute music student is in no way distinguishable from her/his peers at the Yale School of Music. There is no specialized music degree for those with vocations to the churches, one where the performance expectations are lesser and the extra-musical curriculars are greater. Institute students do attend the ISM colloquium, and some programs have a few other course requirements, but the expectations for professional excellence are the same for all in the School of Music, across the board. Instead of forming a separate set of courses for our students alone, Institute faculty, all of whom are jointly appointed, serve our mission through a roster of ISM courses taught within the curricula of the professional schools and departments, and yet closely tied to our mission as well. Our faculty are chosen for professional and academic distinction; in the same way our students are accepted for those programs we support because of how well they play, conduct, and sing. Institute students care about the religious and liturgical natures of the music they perform, and they encounter these subjects head-on in their coursework—coursework that treats sacred music broadly: contextually, theoretically, practically. All these courses are given in partnership with the Schools because we are a jointly appointed faculty.

Another thing that I have learned as Director is that the subject of music is treated very differently here at Yale than at most places. In fact, music at Yale can be a goldmine or a minefield, depending upon how one decides to approach it. People care intensely and deeply about the subject here. Yet, many constituencies work together in the field: an Institute of Sacred Music, a Music Library, a School of Music, a Department of Music, a Collection of Musical Instruments, plus many performing groups, some of which, like the Yale Glee Club, are very old and have their own endowments. There is no single head, no music czar at Yale, and woe to him or her who tries to fashion a throne. The situation could be a set-up for endless internal problems, for a lack of streamlined action. Yet, most of us actually like it this way. Our complexity doesn't mean that things will happen fast at Yale—not in music, not in anything—but there is a beauty to the elaborate administrative dances we perform to accomplish our work. When Dean Robert Blocker and I work together to bring Dwight Andrews



Margot Fassler with Robert Blocker, Lucy and Henry Moses Dean of Music

Photo from ISM Archives

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The House of the Lord at the ISM

Jaime Lara

With the celebration of the Institute's thirtieth anniversary comes the opportunity to recall where we have come from and where we are headed, and to reaffirm our identity as a truly *interdisciplinary* institution like no other.

With its origins in the School of Sacred Music at Union Theological Seminary in New York City, the scope of the Institute's activities both then and there and here and now has been broader than the name would indicate: its vision includes the related disciplines of liturgical studies and the sacred arts, as well as sacred music. Today, these related disciplines include the study of the great religious literature of the past and present, as well as the visual arts of religious architecture, painting, sculpture, mosaic, etc. It is hardly surprising that our ISM students of music, as well as the students on the divinity side of the aisle, should consistently choose to enroll year after year in the course I teach entitled "The House of the Lord: Twenty Centuries of Church Architecture." Our perceptive students understand that it is impossible to understand sacred music in a vacuum, and that studying its ambience, including details of the physical space, is a necessary part of the sacred context. This is so much more than mere attention to church acoustics; it demonstrates a realization that the architecture and interior liturgical design have called forth or stimulated certain compositions and styles of music.

"The House of the Lord" is a core course offered every spring semester. By January when the course begins, our new students have settled into patterns of study and know their way around the Institute, the university, and the city. I have the good fortune to offer the course with the cooperation and encouragement of the Yale School of Architecture as well as the History of Art Department, who have shown great support for the interdisciplinary possibilities. In recent years I have had teaching assistants who are third-year architects; who have brought their own diverse faith traditions (including several non-Christian) to bear on instinctively understanding sacred space and liturgical needs.

The course itself is divided into two parts. The first, spanning two-thirds of the semester, is a historical survey of Christian church architecture from beginnings until the present day, although we begin even earlier with the Jewish structures of the Tent of Meetings, the Temple of Jerusalem, as well as ancient and modern synagogues. The students in the class are a paradigm of the interdisciplinary enterprise, representing a myriad of faiths and career paths. In addition, there are ISM students who have studied architectural history before coming to Yale and have the opportunity to help teach a class with me on their favorite period of liturgical space.

While the first two-thirds of the course is essentially theoretical, in the last third students are required to gain practical firsthand experience of the abstract principles studied by drawing plans, building a simple scale model, and presenting their project for a contemporary house of worship. They are exposed to the sophisticated art of computer modeling and the adaptive reuse of everyday materials and found objects; some work in groups, and all have access to the expertise of the teaching assistant/architect, who helps them obtain the materials, and provides them with instruction on drawing and

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Thrice Aggrieved and Other Adventures in Cambridge: Or How I Spent My Sabbatical Leave

Bryan Spinks

Professor Bryan Spinks spent three months of his Fall 2003 sabbatical leave back at Cambridge University where he had previously taught, and at Churchill College, Cambridge, where he was Chaplain before coming to ISM in 1998. He contributes this travelogue.

Windsor

Immediately prior to my return to Cambridge I went as an invited participant to an international colloquium on sacraments and sacramentality, held at St. George's Conference Center in Windsor, adjacent to Windsor castle. I managed to remember how to drive on the right (correct) side of the road again (i.e. on the left!), and to use a car with manual gears and clutch. The only thing I had neglected to review was how to get into reverse, which led to an embarrassing moment at Henry Gate at Windsor. The police didn't have me on the list, and asked me to back up while they made a phone call. With feigned nonchalance, I let the car roll back, and later, once admitted to the inner sanctum of the royal residence, solicited the help of the conference manager to solve the puzzle.

The conference itself proved interesting, as well, though there were one or two people who wanted to make everything sacramental, which rather empties the term of any theological content. It was only during our private tour of St. George's Chapel that I learned that although all prayers for the dead were abolished in parish Churches at the Reformation, prayers for the departed monarchs continued at St. George's. So much for all being one in Christ! I consoled myself with the thought that some of those departed monarchs needed the extra insurance. And so to...

Cambridge

Of course this timeless place hadn't changed too much since I left, though some roads are now closed to automobile traffic. My first evening at High Table coincided with a visit from the new Vice-Chancellor. "Hello, Alison," I said, "fancy meeting you here!" Yale's former Provost, Alison Richard, seems just the right person at this juncture when King's College, St. John's—and indeed Churchill College itself—are all running a deficit. The University needs to increase its endowment, and in her

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Photo by Bryan Spinks

Churchill College Chapel

as a visiting composer to the School and the Institute, the spirit of collaboration bears tangible fruit. When we work with the Beinecke Rare Book and Manuscript Library to bring Simon Carrington and Yale's Schola Cantorum with other performers together to sing creeds, and Jarry Pelikan is there to lecture on his editions of these texts, something new happens that could not occur in any other place. I believe that Yale is coming to understand the importance of collaborative events more than ever before, but this work is still in its infancy. We need to have greater outlets for the work, and we need to find far more sophisticated ways of bringing the results of our collaborative efforts into the classroom through links to the curriculum—another topic deserving its own essay.



Photo by Robert A. Lisak

Music as a theological discipline is a subject of vital importance. I learned right away that music lacks a presence at Yale Divinity School and at our peer institutions. Because of the Institute's presence here, we can lead the way at Yale, but it will take time and effort. Music is the theological discipline providing the great and lasting metaphor for knowing and loving God. To explore this construct should be a major goal. Music is the vehicle by which we know and remember biblical and theological themes and distill them within ourselves. How does this happen, and what does it mean? Music is the glue binding congregations together, in ancient cultures and in the present. The history of its music is the history of a faith, and, in regard to western Christianity, we can actually recapture understanding because so much of the music has been written down. Where are the courses that explain this, the books, films, and CDs for these courses? And what about the sounds of world music and world faith traditions? Where are these in our curriculum? I have learned how much wonderful work there is to do by coming here and by asking these questions. Sleeves are rolled up, you can bet on that.

So, to return to the question posed of Ives: when asked "what is your focus at the Institute?" I can only hope that the coffee is hot and the pot full. There is so much to say, but I could sum up by hinting that for a deliberately interdisciplinary institute, "focus" isn't quite the right word: whose focus would it be? Whose set of values? Whose art? I have learned to speak of harmony rather than focus, and by that I mean the full, rich sound that comes from many kinds of voices speaking energetically around a common table. Heterophony—robust, noisy, and capable of several strains—has always been the sound of the Institute, and it's a sound I've learned to appreciate and value. I have learned that such a place thrives with policies of utter fairness, and I've tried hard to make sure that the interests of the people in music and the people in divinity are equally represented, and I have tried to ensure that there are no second-class citizens in the Yale Institute of Sacred Music, with its programs in Organ, Choral Conducting, Liturgical Studies, and Religion and the Arts.

The image to close with is that of the congregation, the group. No matter what our interests, all Institute faculty are involved with managing groups and with students who will

do so as well. So we learn to play, perform, organize, teach, research and write, speak our minds, but we also learn the importance of listening. It's as noisy in here as a street corner in Ives's native Danbury on the 4th of July, or as it must have been in Arnstadt when Bach expelled the out-of-tune bassoonist—but there are places of blessed silence here, too, where much of the learning takes place.

In her letter to Kingman Brewster in May 1973, Clementine M. Tangeman expressed the purpose of the gift, made with her brother J. Irwin Miller, endowing the Institute of Sacred Music at Yale. "It is our intent...that all valid expressions (broadly construed) of religious insight be within the compass of this undertaking," she wrote. The Institute, which has grown and flourished in its first thirty years here, enters its fourth decade at Yale hoping, as Mrs. Tangeman stated "...to suggest a broad, and one might even hope, timeless purpose to the enterprise."

It is an enterprise that has taught and given me abundantly in the ten years I have served as its director; and for what I have learned here, and the colleagues who have made that learning possible, I remain ever grateful.

THRICE AGGRIEVED *continued from page 3*

they have someone who knows both the British and American systems. However, it was after the high point of that High Table that I was awarded my first aggrieved notice. It happened this way: I had set out my laptop on the desk of the apartment before walking down to the main College; on my return the laptop was conspicuous by its absence—a break-in, or more precisely, a walk-in (a patio door behind a curtain had been left unbolted). The police arrived (and thankful I was that this was not the arm of the law that witnessed my humiliation with the car in Windsor), duly took down the details, and issued me with the first of what became an enviable collection of notices directed "To the Aggrieved."

At the end of October, I came back to the States for a conference on worship in world Christianity at Calvin College. Upon returning to Cambridge, on entering the apartment, my keen eye discerned an open drawer, and following up on this detective work, I went on to discover a small kitchen window wide open. Nothing was missing, but of course the police were called, and I was issued with "To the Aggrieved" Redux. The College promised forthwith to fit a lock on this window. During the following week, while the bureaucracy ground out the request in triplicate for the lock, I was helping YDS Associate Dean of Admissions Anna Ramirez set up exchange details between YDS and the Theological Federation at Cambridge. On the Friday, we drove over to Oxford to explore an exchange system there. During my absence, the same window was again jimmied open from the outside. Again, nothing was missing, but the police came, and I was awarded the hat-trick "To the Aggrieved" notice. At least it turned out Trinitarian. Without further ado, the College fitted a lock, and there were no more break-ins. The perpetrator was taken into custody (and has since been sentenced to five years), and the aggrieved notices stopped.

Bishops

I am still listed as a priest of the diocese of Ely, and since I came to Yale there has been a new bishop, Anthony Russell.

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YEARS AT YALE
INSTITUTE OF SACRED MUSIC
April 15 – 18, 2004

On display at the Institute:

The Religious Arts in America

Curated by Virginia Raguin from her collection

Felling Fences/Rolling Stones

Thomas Albrecht (MAR '96)

(exhibitions organized by Professor Jaime Lara and presented in collaboration with Yale Divinity School)

THURSDAY, APRIL 15

4 pm, Yale Divinity Bookstore

Yale Literature and Spirituality Series:

A reading by Michael Malone, novelist

Followed by a reception

(organized by Professor Lana Schwebel and presented in collaboration with Yale Divinity Student Book Supply)

6:15 pm, ISM Great Hall

Work and Pray: Living the Psalms with the Nuns of Regina Laudis
screening of the ISM-produced video

FRIDAY, APRIL 16

4 pm, SDQ courtyard

Play of Adam and *Ordo Virtutum* of Hildegard of Bingen

Live medieval drama with music, dance, victuals, libations, and revelry

6:15 pm, ISM Great Hall

Supper reception for Alumni, Faculty, Former Faculty, and Friends

- Rededication ceremony
- Special guest of honor: first Institute Director Robert Baker
- Presentation of commemorative CD of Robert Baker
- Presentation of the Regina Laudis video produced by the ISM

SATURDAY, APRIL 17

4 pm, United Church on the Green

Bach Family Motets

Yale Schola Cantorum, Simon Carrington, conductor
Martin Jean, organist

5:30 pm, Omni Hotel, College Room

Reception to honor Margot Fassler's 10 years as ISM Director and the Institute's 30 years at Yale

(hosted by Barbara Shailor, Deputy Provost for the Arts; Harold Attridge, Dean of Yale Divinity School; and Robert Blocker, Lucy and Henry Moses Dean of Music)

8 pm, Woolsey Hall

Glee Club Concert

Premiere of *Song of Songs* for organ and chorus by Lee Hoiby
Commissioned by the ISM for its 30th anniversary
Jeffrey Douma, conductor
Thomas Murray, organist

SUNDAY, APRIL 18

11 am, Battell Chapel

University Public Worship and Church of Christ in Yale

Wesley D. Avram (ISM/YDS faculty), preacher

The Yale University Chapel Choir

David Rentz (ISM/YSM '05), conductor

(*Misa Criolla* by Ariel Ramirez)

3 pm, ISM Great Hall

Art Beyond Museums: the Religious Image and Popular Culture in 19th Century America

A talk to accompany the exhibition by Virginia Raguin, College of the Holy Cross, Worcester, MA followed by a reception

7 pm, President's Room, Woolsey Hall (2nd floor)

Tangeman Lecture and Pre-concert talk by Markus Rathey
J.S. Bach's Mass in B-minor: "The Greatest Musical Artwork of All Times and People"

8 pm, Woolsey Hall

Bach's Mass in B-minor

The Yale Camerata, Marguerite Brooks, conductor

Performed with orchestra

It's not too late—call 203-432-5180 and let us know you're coming to our gala celebration April 15 – 18. (Registration is not required, but we'd like to know you're coming.) You may also register and view up-to-the-minute program information online at <http://www.yale.edu/ism/events/ISM30yalumni.htm>

Hotel Information:

Rooms have been set aside for the ISM's 30 year celebration at special rates from April 15 – 19. Reserve early; the number of rooms at the special rate is limited, and available at these rates only until the booking deadline at each hotel.



Omni New Haven Hotel at Yale

155 Temple Street, New Haven
203/974-6721

\$129 per night; reserve by April 7.

Holiday Inn at Yale

30 Whalley Avenue, New Haven
203/777-6221

\$93 per night (\$8 parking);
reserve by March 16.

PLACEMENT LISTINGS

Connecticut

Christ & Holy Trinity Episcopal Church, Westport: Assistant Organist/Choirmaster (Half-time). Assist the organist-choirmaster in directing, co-directing and accompanying the children's and adult choirs (approximately 100 participants in four choirs from pre-school through adult); share responsibilities for providing organ music, including choral accompaniments, voluntaries and hymns for regular weekly services, Feast Day services, Choral Evensongs and concerts, with the organist-choirmaster; lead rehearsals and services, including weddings and funerals, when the organist-choirmaster is not available; assist with the administration of the Music & Arts Series. Four manual, 43-rank Möller organ (1933). BA, BMus preferred or equivalent experience. Competitive salary and benefits, including full vacation and continuing education. Send letter of application, resume and references by April 15, 2004 to Michael Burnette, organist-choirmaster, at Christ & Holy Trinity Episcopal Church, 55 Myrtle Avenue, Westport, CT 06880, or email <michael.burnette@christandholyltrinity.org>.

Our Lady of Peace, Lordship: Organist/Director of Music: Position includes four weekend liturgies as well as weddings and funerals, paid per diem, if the candidate's availability permits. There is currently no choir, but the right candidate could easily start one. A professional cantor is currently on staff for two of the Sunday masses. Allen organ; Baldwin piano. The congregation and pastor are quite supportive and value congregational song. Church is easily accessible from I-95. Salary commensurate with education and experience, according to AGO guidelines for a 3/8-time position. Resumes should be sent to Msgr. John Gilmartin, Pastor, via fax at 203-378-5253; via mail at Our Lady of Peace, 230 Park Boulevard, Lordship, CT 06615-7894; or via email at ourlady@sbcglobal.net.

Walters Memorial A.M.C. Zion Church, Bridgeport: Church Musician. The work of a church musician covers a broad spectrum of activities and responsibilities, including: the planning of hymns, service music and anthems; learning and adapting choir accompaniments for the organ, and setting up an appropriate combination of sounds to accompany the choir and congregations; researching new music; assisting in overseeing maintenance of the organ, piano, etc; recruiting, training, and supervising choirs for performance; personal preparation for rehearsal of hymns, service music, athems, etc, for regular and special services; providing music for other services, such as funerals and weddings; attending committee meetings. Qualifications: Bachelors degree in Sacred Music, must have Service Playing Certificate, be affluent in reading music, and be proficient in playing sacred music and choral accompaniments of moderate difficulty. Applicant must also have at least four years of experience. Contact: Rev. Timothy Howard, Walters Memorial AMC Zion Church, 12 Gregory Street, Bridgeport, CT 06604, phone (203)-333-8250, fax (203)-333-5332.

Out of State

The Brick Presbyterian Church, New York, NY: Director of Children's Music Ministries. Applications are being accepted for a full-time position starting September 1, 2004. The Brick Presbyterian Church currently has three vocal children's choirs (pre-K through 6th grade) and one intergenerational handbell choir with weekday afternoon rehearsals. In addition, classes in age-appropriate sacred music are taught in the church's Sunday School. The choirs perform monthly (September through May) during the Sunday morning worship service and annually present a Christmas pageant and Spring children's sacred musical. The Brick Church School has 145 children ranging in age from three to six years old. Classes in music and movement are held Monday through Friday (mornings to early afternoons) from September to June. Applicants must have strong training and demonstrable experience in the following areas: sacred music, early childhood music education, choral conducting, and piano. Applicants must be of the Christian faith and supportive of the goals of the Presbyterian Church (USA). In addition, strong

interpersonal skills and a nurturing personality are prerequisite. The Brick Presbyterian Church is nationally recognized for its musical excellence. Excellent facilities and support are available for this position. An attractive salary (\$50,000+) and benefits package is offered. The Brick Church does not discriminate in employment on the basis of age, race, gender or marital status. All resumes with letters of application should be sent to: Keith S. Toth, Minister of Music, The Brick Presbyterian Church, 62 East 92nd Street, New York, NY 10128-1398. Fax: (212)-996-7078. E-mail: ktoth@brickchurch.org.

St. Elizabeth's Episcopal Church, Ridgewood, NJ: Organist and Choir Director (part-time). Beginning in September, 2004, this individual will lead a well-established music program that enhances the spiritual and intellectual growth of our multi-generational parish. The successful candidate will possess exceptional musicianship and performance ability on pipe organ, excellent interpersonal skills, and a willingness to guide, educate, and conduct an established adult choir led by professional singers. Annual salary up to 25K, plus benefits. Applications accepted until March 23, 2004. Please e-mail cover letter and resume to steliznj@aol.com RE: Music Search. Additional information on position and parish available at <http://www.stesridgewood.org>.

Hopewell Presbyterian Church, Thompson Ridge, NY: Organist/Choir Director (part-time). Prepares and leads regular Sunday worship as follows: selects and delivers prelude, offertory and postlude; leads congregation in the Presbyterian liturgy; leads congregation in hymns selected in consultation with the pastor; accompanies for special music and/or choir; oversees maintenance of the organ and electric piano; selects and prepares choir anthems appropriate to the liturgical season; prepares and leads weekly rehearsal; seeks out and encourages special music such as the Folk Choir; prepares and leads other services as requested by the pastor. Apply to: Rev. Diane Kennedy, Hopewell Presbyterian Church, PO Box 202, Thompson Ridge, NY, 10985, phone (845)-361-1976, email hopewellpres@frontiernet.net.

Indian River City United Methodist Church (IRCUMC), Titusville, FL: Music Director. The broad job goal for this full-time position is for a spiritually committed Christian to serve our church by developing, coordinating and administering an effective, well-rounded music and workshops arts program. Additional consideration will be given to an applicant with a Master's Degree in Music or Divinity and experience in church music ministries. The vision for our music and worship ministry includes: expansion of our present traditional choir, full orchestra, children's programs and hand bell choirs; development of contemporary adult choir, multiple vocal ensembles performing a variety of styles, multiple contemporary praise teams and continued expansion of our instrumental groups such as brass choirs and flute ensembles; expansion of drama and liturgical dance teams. Also important is the ability to coordinate our multimedia team to produce quality video/PowerPoint slots at worship and special events that communicate the vision and values of IRCUMC. Visit us at www.ircumc.com Please send resumes to aedwards@ircumc.com or mail to Indian River City United Methodist Church, 1355 Cheney Highway, Titusville, Florida 32780.

ISM Website Awarded

The new ISM website (www.yale.edu/ism) unveiled last September has received a silver medal in the 19th annual Admissions Advertising Awards, sponsored by the Admissions Marketing Report, the national newspaper of admissions marketing. The firm of Cheney & Co. received the award in the category of Internet/WebSite in Group 1 (School under 2,000 students). Other medalists in the category are Finlandia University and Coe College. The winners are all listed in the February 2004 issue of Admissions Marketing Report (Vol XX, No 2).

THE HOUSE OF THE LORD *continued from page 3*

model-making. I have found that having to make a physical representation of their ideal building and its furnishing is much more educational than merely describing in prose what their church, synagogue or mosque will look like and how it will function. Last year, for example, two creative students built their project out of Lego blocks, a total of 4500 pieces, complete with handicapped-access ramps, an immersion font for adult baptism, and even an espresso bar in the narthex! Our organists and choral directors always surprise me with the ingenious location of their choir areas and pipe organs; they are willing to be quite experimental.

Virtually all our students will be involved, in some capacity during their vocational lives, in the design or redesign of sacred spaces. The hands-on experience in practical collaboration they receive in this course will prove invaluable to them as they go about their life's work.

In addition to the historical studies and the class presentations, we use three class sessions to visit historic houses of worship in the New Haven area. This year we will visit the three churches on the New Haven Green, as well as St. Mary's Church and Christ Church downtown, and also St. Barbara's Greek Orthodox Church and B'nai Jacob Synagogue in Woodbridge. That is quite a panorama of liturgical practices and building types, from neo-Gothic to colonial to modern.

The course has been greatly helped by the state-of-the-art audio-visual equipment that we have in the ISM Great Hall. I can simultaneously use two slide projectors, a video or DVD projector, play music CDs, project a PowerPoint presentation from a computer, or hook up to the Internet and project images with sound from web sites. We use several "fly-through" animated websites, which allow the students to virtually enter a historic building like St. Mary Major's basilica in Rome, or Amiens cathedral in France and look around in a 360° view. The Institute has also purchased commercially available fly-through programs of St. Paul's Cathedral in London, St. Peter's Basilica in Rome, and a virtual tour of Old Jerusalem.

Recent visitors to the ISM have seen the beginning of our collection of teaching models that were commissioned for use in this course. Currently we have a model by the architect Cyrus Subawalla of the original St. Peter's Basilica (*left*) that was constructed by Constantine's architects in 320 CE. A

second model represents a typical evangelization complex from sixteenth-century Mexico used for the conversion of the Aztecs; it was constructed in Mexico by the architect Christian Kuttel. This latter model of the structures at Huejotzingo, a Franciscan site (*right*), also happens to be the centerpiece of my forthcoming book, *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*, published by the University of Notre Dame Press and available in July of this year. The church, friary, atrium, and outdoor chancel and chapels were designed to replicate the Temple of Jerusalem as seen in the vision of Ezekiel the prophet, chaps. 40-48. It was designed to be used by Aztec Christians, believed by the friars to be descendants of the lost tribes of Israel, in the last age of the world then commencing in the New World. I also use this model in one of my other courses, "The Art and Architecture of Conversion and Evangelism," in which we study Christian missiology from the point of view of material culture.

Another teaching model is in progress, one that is dear both to my heart and the heart of Margot Fassler as well: Chartres Cathedral. It will be a "doll house" model, that is, it will open to reveal human figures to scale who can be positioned in the building to demonstrate how the various liturgical events unfolded and how the building—with its labyrinth, crypt, choir stalls and chapels—would have worked. Other models are projected for the future. I am hoping to obtain a religious model from the world-renowned architect Frank Gehry, designer of the new Disney Music Hall in Los Angeles. Mr. Gehry taught a studio course at Yale two years ago where I acted as his liturgical consultant and fictive client. His architecture students designed various alternative cathedrals for the city of Los Angeles, California. They were all spectacular designs, but perhaps the best was by a Buddhist student who had a great sense of architectural drama. Frank Gehry was among the competitors for the design of the "Millennium Church" on the outskirts of Rome and has a great interest in church building.

So here we are with a course entitled "The House of the Lord" and currently some 50 enthused students, musicians, architects, and theologians enrolled. At what other place than Yale would you find such a kaleidoscope of people and resources? At what other institution than the ISM could you find gallery space devoted to the display of contemporary

Continued on page 8

Photos by Robert A. Lisak



2003-2004 Liturgy Symposium

April 5, 2004

4:30 PM

ISM Great Hall

Siobhán Garrigan

Assistant Professor of
Liturgical Studies, Yale
Institute of Sacred Music
and Yale Divinity School



Photo by Michael Marstrand

The Memory of God

What does it mean to remember God, or God's saving acts? What does it mean to claim that God remembers us? Using fieldwork studies of various congregations' worship, Professor Garrigan will examine the theological claim that God has a memory. She will explore the relationship between this idea of God's character and the ways in which Christian worship, in its prayers, songs, symbols, and even space arrangements, is itself a process of remembrancing.

ALUMNI NEWS

Carol Williams (AD '97), San Diego Civic Organist, has just returned from a concert tour of the UK. Venues included the Fairfield Halls, Croydon; United Reform Church, Guildford; the historic organ in the United Reform Church in Gainsborough (1903 Forster & Andrews was opened by Alferd Hollins and part of the funding was given by Andres Carnegie) and Huddersfield Town Hall on the Father Willis. Dr. Williams was also interviewed by Nigel Ogden for BBC Radio 2, "The Organist Entertains." Williams is represented by Philip Truckenbrod Concert Artists in the USA and PVA Management in the UK.

Kweku Hammond-Donkoh (STM '88) bought a new house over the summer at 175 Capewell Avenue, Waterbury, CT. He is the current organist and choir director for Bethany Congregational Church, and also works for the Department of Mental Health and Addiction Services as a substance abuse counselor at H.E.L.P. in Waterbury.

THE HOUSE OF THE LORD *continued from page 7*

and classic works of religious art? [See the information on the current *Native American Grace* exhibition on page 9.] At what other divinity school could you find a more extensive library collection of books and materials on religious art and architecture than ours? And at what other center of graduate study could you find a department of art history, and both a professional school for clergy and lay leaders and one for architecture, who all cooperate to research and present the great tradition of sacred space down through the ages? At age thirty, Yale University's Institute of Sacred Music—including its components of Sacred Arts and Worship—is a place like no other. "The House of the Lord" is just one example of the breadth of the vision and the wealth of opportunities provided in this interdisciplinary enterprise.

Jaime Lara is Associate Professor of Christian Art and Architecture and Chair of the Program in Religion and the Arts.

THRICE AGGRIEVED *continued from page 4*

We are products of the same Durham College. I was invited over to chat with him about the diocese, about teaching liturgy, and the "American scene." In October, Rowan Williams (my former Cambridge colleague) had called a meeting of Anglican Primates in an attempt to head off the New Hampshire crisis, but the consecration of Gene Robinson went ahead in spite of the statement issued at the end of the meeting. The Bishop of Ely confirmed my understanding of the matter, that the Bishop of New Hampshire is not in fact regarded as an Anglican bishop. What makes an *Anglican* bishop? Canonical election? Apostolic succession? These might make a bishop, but not an *Anglican* bishop. Apparently being an *Anglican* bishop rests on just two surprisingly minor things; first, that the Archbishop of Canterbury gives permission for the person to exercise episcopal orders in England; and secondly, he invites the person to the Lambeth Conference. Rowan Williams had already indicated that permission would not be granted to the Bishop of New Hampshire to exercise episcopal orders in England; and it looks as though no invitation to the Lambeth Conference will be forthcoming. So we have in New Hampshire the peculiar situation of an Episcopal bishop who is not an Anglican bishop.

One Sunday I decided to go low Church, and worshipped at Holy Trinity, Cambridge, where the preacher was John Taylor, former bishop of St. Albans, now retired to Cambridge. He had been Director of Ordinands in the diocese of Chelmsford when I was an ordinand, and secured some money towards my research on Congregationalist eucharistic liturgy. He remembered the circumstance because it was so odd that an Anglican interested in liturgy should be working on a Reformed tradition. We had a good chat, and a much longer one when he took me to dine at Peterhouse.

My partner in liturgical subterfuge, Kenneth Stevenson, now Bishop of Portsmouth, invited me up to London to have lunch at the House of Lords, and then to sit in the gallery and watch the Lords in action. An excellent lunch, and the Lords were quite lively. Of course, there are also Ladies present, but these days they are all called Lords together, though they certainly don't appear to "lord it over" anyone. They actually have the reputation of caring rather more about people than the elected House of Commons.

High Table

Not only was I able to return as an invited guest to High Table dinners (three or four courses and wine, though one must be attired in an MA gown) at Churchill, but I also received numerous invitations elsewhere. The former Chaplain of Downing, who is now Chaplain at Peterborough High School, took me to Downing twice (more upmarket than Churchill!). In return for this hospitality, I went to preach for him at a school chapel service, and talk to his Sixth Form A-level religious studies group. Professor Allen Brent, who helped demythologize the "Hippolytus' Apostolic Tradition" (it's not 215 by

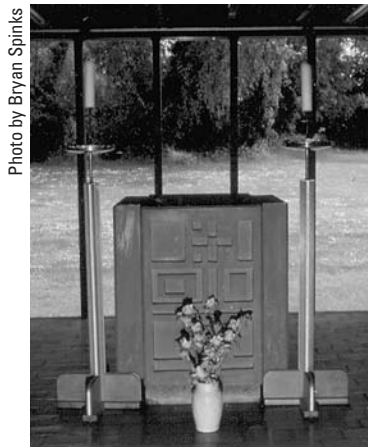


Photo by Bryan Spinks

Churchill College

Continued on page 9

Native American Grace

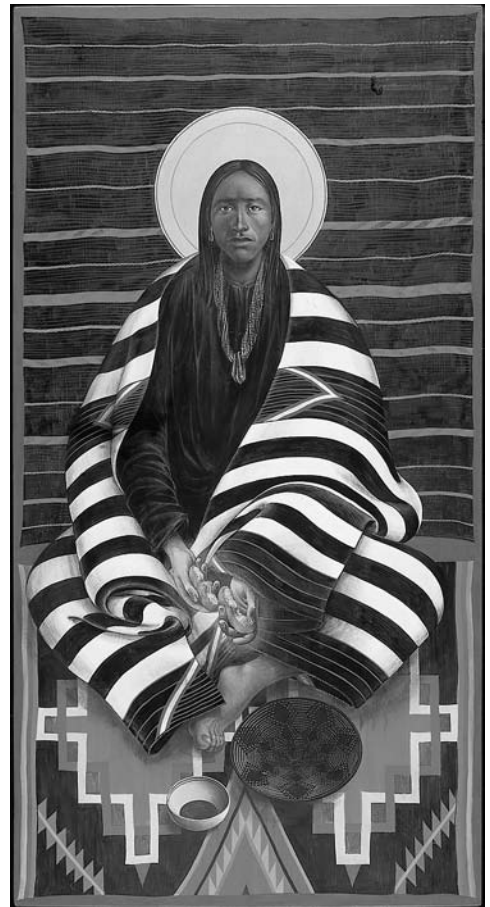
Native American Grace: the Art of Father John Giuliani is on display through April 2 at the ISM. The paintings in the exhibition emphasize iconic depictions of Native American peoples as Christian saints. The displayed works are on loan from various private collectors throughout the United States.

Asked to explain his decision to portray the faces of the sacred as Native Americans, Fr. Giuliani has written that “as a Catholic priest and son of Italian immigrants, I bear the religious and ethnic burden of ancestral crimes perpetrated on the first inhabitants of the Americas. My intent, therefore, in depicting Christian saints as Native Americans is to acknowledge their original spiritual presence on this land. Many have been converted to Christianity with little of their indigenous culture remaining. It is this lost culture, especially, that I attempt to celebrate in rendering the beauty and excellence of their craft, as well as the dignity of their persons.”

Giuliani’s works have been exhibited in the Cathedral of St. John the Divine in New York City, the New Britain Museum of American Art in Connecticut, the Marian Institute in Dayton, Ohio, and at the Aldrich Museum in Ridgefield, Connecticut. Many of his works are in churches throughout the country, including permanent installations in churches throughout the Pine Ridge Reservation, the Rosebud, and the Church of Isaac Jogues, of Rapid City, all in South Dakota; and fourteen panels at the Crow Church of St. Dennis, Crow Agency, Montana.

A reception will be held to honor Fr. Giuliani and the exhibition on Thursday, March 25 from 4:30 – 6 pm at the Institute. Free parking is available.

The exhibition, presented with support from the Yale Divinity School, is open weekdays from 9 to 4. Both the exhibition and the reception are free and open to the public. For more information, call the Institute at 203-432-5062, or visit the website at www.yale.edu/ism.



THRICE AGGRIEVED *continued from page 8*

Hippolytus, but a later re-creation of a supposed “golden age”) invited me to St. Edmunds, the sole Roman Catholic college in Cambridge. There was a certain irony in the fact that in all the other colleges, grace is in Latin, but at St. Edmunds, it is in the vernacular! I was also entertained lavishly at Brasenose College, Oxford (“the other place”).

Churches and St. Paul’s

I decided to sample services in several locales, including St. Peter and Paul, Black Notley, where I was baptized and grew up; Eaton Socon, where I was honorary assistant for many years; and St. Mary’s, St. Neots where we used to worship sometimes. After my exposure to police work in Windsor and Cambridge, it was interesting to be a “spy” of sorts.

I also preached in Churchill Chapel where I was once chaplain; at the beautiful old medieval church of Holy Trinity, Long Melford; and on the third Sunday in Advent, at the 11 a.m. Sung Eucharist (actually a High Mass) at St. Paul’s Cathedral in London. In accordance with custom, I had to enter my university degrees in one of the two service books, was presented with a bottle of wine, and taken to a splendid lunch. Visitors from Waterbury, CT insisted on having a photo taken with me afterwards—they had hardly expected to find a Yale professor as the preacher.

Work

It may seem from the foregoing that most of my time was spent eating and drinking and socializing. Let me disabuse any *PRISM* reader of this notion. I have already mentioned helping Anna Ramirez with the exchange program between YDS and Cambridge. And, oh, yes, I almost forgot: I was on sabbatical,

and doing research sometimes—on sacraments and worship in the age of reason. Much time was spent in the Rare Books Room of the University Library. For some reason, perhaps having to do with the same bureaucracy that oversaw the installation of my window lock, over the course of the term the library restrooms, one by one, went out of order, occasioning several unplanned expeditions to unexplored parts of the city. In spite of these digressions, my time was quite fruitful, and I got quite excited about the impact of Newtonian theology on such thinkers as Samuel Clarke, William Whiston, and Bishop Robert Clayton, and the domino effect on their thinking about sacraments and the place of the Trinity in worship.

Cambridge appears not to have been much interested in eighteenth-century Scottish Presbyterian material, and so I spent a week up in Edinburgh using New College Library and the National Library of Scotland. My friend Professor Iain Torrance is currently Moderator of the General Assembly of the Church of Scotland. (I can really claim that in 2003-4, both the Archbishop of Canterbury and the Moderator of the Church of Scotland are personal friends!) And as he was on business in London, he allowed me to use the Moderator’s house as a base for some of the experiences detailed here.

Afterthought

Perhaps it was because of all those High Table dinners that my family gave me a three month subscription to the gym as a Christmas present.

Watch out for more: Professor Spinks will be a Visiting Fellow at Merton College at “the other place” for the Trinity Term 2004. Here at Yale, Bryan Spinks is Professor of Liturgical Studies and Chair of the Program in Liturgical Studies, as well as a Fellow of Morse College.

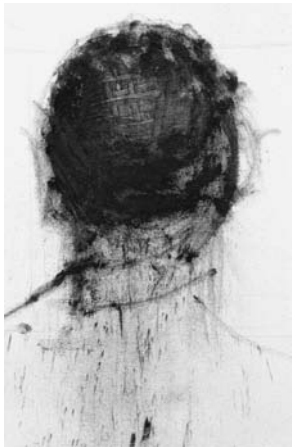
Alumni Showcase

Thomas Albrecht

After graduating with an MAR from Yale in 1996, I left New Haven for Seattle to study painting with Denzil Hurley (MFA, Yale, 1979) at the University of Washington. I graduated in 2000 with a Master of Fine Arts. Critic Dave Hickey visited my studio in Seattle and commented that I was seemingly interested in describing visually “the absolute opacity of the incarnate world.” That perception of my work served to focus my studio practice from that moment forward.



In 2002, I was invited to participate in a major national show at the Frye Art Museum in Seattle, entitled “The Perception of Appearance: A Decade of Contemporary American Figure Drawing”, a show that included work by such artists as William Bailey, Jack Beal, Philip Pearlstein and Wayne Thiebaud. Since leaving graduate school, my work has focused more extensively on integrating my interests in theology and the visual arts.

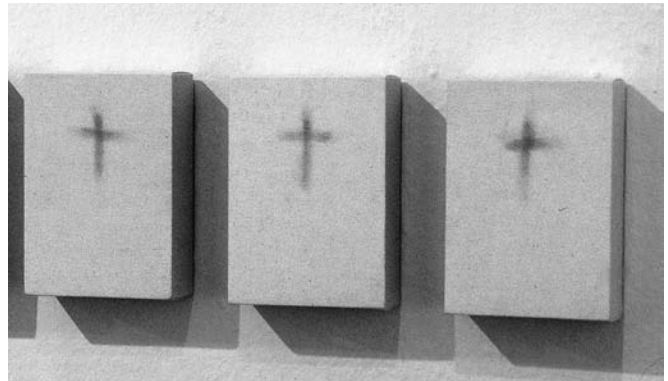


“Head (detail)”

At the most recent faculty exhibition at the Krannert Art Museum on the campus of the University of Illinois, I installed

a piece entitled “Watermark.” The piece consisted of forty “canvases” of muslin cloth. The small canvases were bare at the beginning of the exhibition, lined up side by side across the gallery wall at the height of a kneeling person. I coordinated with members of the local clergy from various faith traditions so that one visited the gallery each day the exhibition was open to the public. The clergy member was instructed to take a small chalice filled with water and a small amount of ash, and, moving from left to right, make the sign of the cross with water across the surface of each canvas. The work focused on the significance of ritually potent actions—often quite ephemeral in nature—taking place in real time, and on the gesture of individual acts combining together as the image of the cross emerged with the passing of days.

The piece to be displayed in April at Yale for the ISM’s 30th anniversary celebration is entitled “Felling Fences/Rolling Stones.” It will seek to explore visually the juxtaposition of Lent and the image of the empty tomb.



“Water Mask (detail)”



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